

Chorister's Companion.

New Haven, 1782.

J. HAMMOND TRUMBULL

DATE
PAGE

Purchase American Art Association
Apr. 13, 1921

may your mind from play

Command you may your mind from play

Command you may your mind from play

Command you may your mind from play

Lo he comes in clouds descending once for all

Sinner slain thousand thousand saints attending

Swell the triumph of the Lamb Alleluiah

Alleluiah Alleluiah all the angels cry

Amen

Command you may your mind from play

The
CHORISTER'S COMPANION
OR

Claudius **Church Music** *Revised*
Herrock

— C O N T A I N I N G, —

Besides the Necessary Rules of Psalmody;

A Variety of Plain and Fuging Psalm Tunes;

Together with

A Collection of approved Hymns and Anthems.

Many of which, never before printed.

Amos Doolittle Sculp^t 1782

NEW HAVEN Printed for and Sold by SIMEON JOCELIN and AMOS DOOLITTLE.
1782

Bass Williamstown

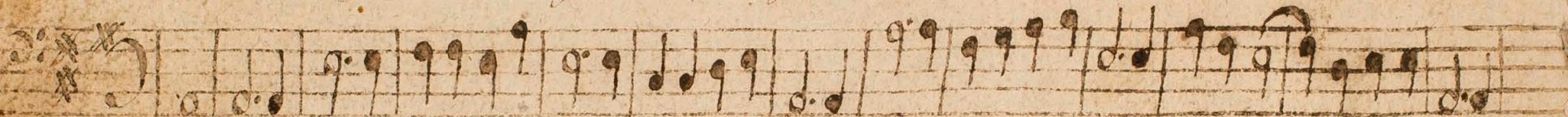
L M.

L L M F M F M L L L L S L S F S L L S L S L L L M L L F S L L L L F M L S F M L L L L

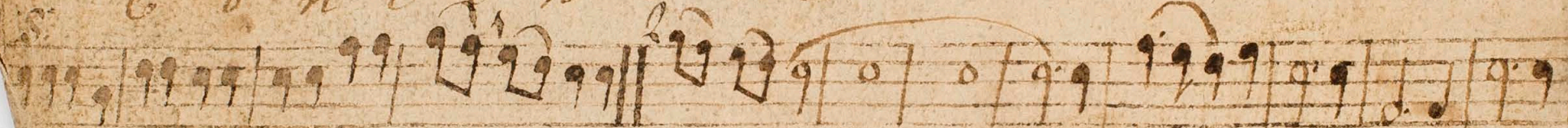


Huntington Bass

L M.



continued



Chorus

From the old book of hymns

4.

printed in the year 1792

P R E F A C E.

IT is very obvious, that Psalmody hath undergone a considerable revolution, in most of our religious assemblies, within the course of a few years, not only with respect to the method and order of singing, but even the tunes formerly in common use, are now generally laid aside, instead of which, those of a more lively and airy turn are substituted. And, altho' many improvements have been made in Church Music, yet there appears a danger of erring, by introducing, in public worship, light and trifling airs, more becoming the theatre or shepherd's pipe; a liberty (as we apprehend) by no means admissible in the solemnities of Divine Service.

Wherefore, that the schools and congregations might be furnished with a collection of tunes, particularly calculated for the purpose of worship, that should be neither too dull on the one side, nor too licentious on the other; we have published the following, under the title of *The Chorister's Companion*, and cannot but flatter ourselves with the hopes of its meeting with the approbation and encouragement of the Public: having taken the utmost care and pains in the examination of tunes, selecting such only as are generally approved of, and which in other respects coincided with our original design; paying particular attention, among other things, to a variety in the airs, judging it a matter of some consideration, to have the air of a tune agree with the subject of the Psalm or Hymn.

Penusha B. Herick
Book

This

P R E F A C E.

This Collection contains a number of tunes, never before published, (composed by several Gentlemen in the country) which appear to be done with so much skill and ingenuity, that we think they cannot fail of obtaining the applause of all lovers of Psalmody.

As our principal aim was to serve the interest of social Worship, we were under the necessity of filling our Book, in a great measure, with Psalm-tunes and Hymns, for which reason, we could include but few Anthems; and therefore hope this deficiency will be excused.

We have spared no pains nor cost, to render *The Chorister's Companion* profitable and delightful, and sincerely wish it may prove so to those who make use of it.

NEW-HAVEN,
December 16, 1782.

THE EDITORS.

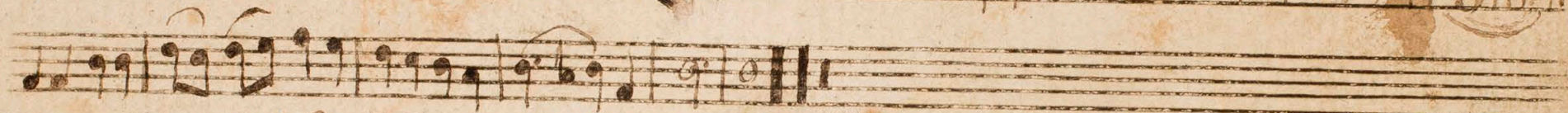
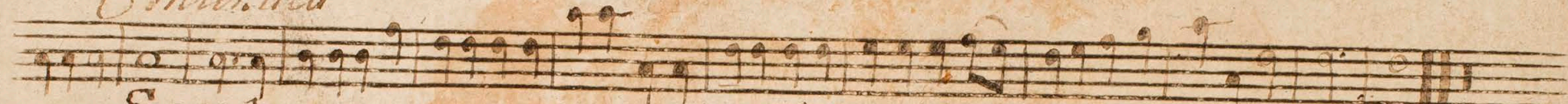
Devotion

L. M.

1



Continued



Windham

L. M.



Repentance.

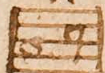


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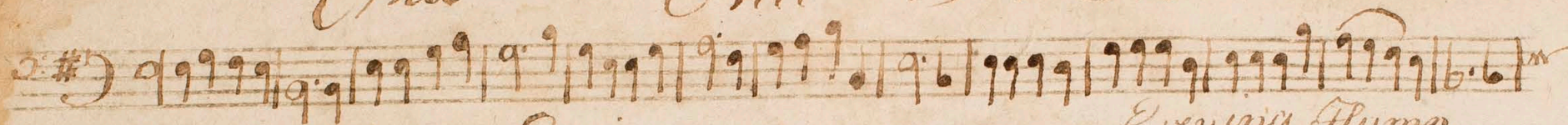
Amanda

L. M.

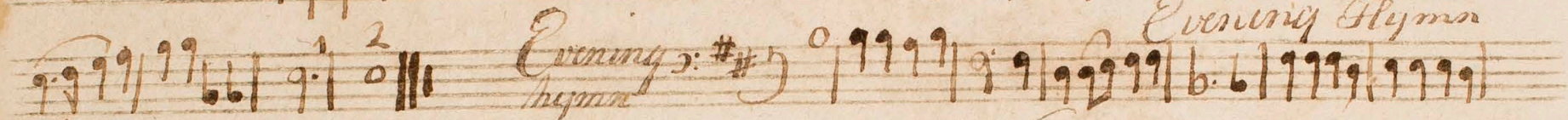


2.

Ohio P. M.

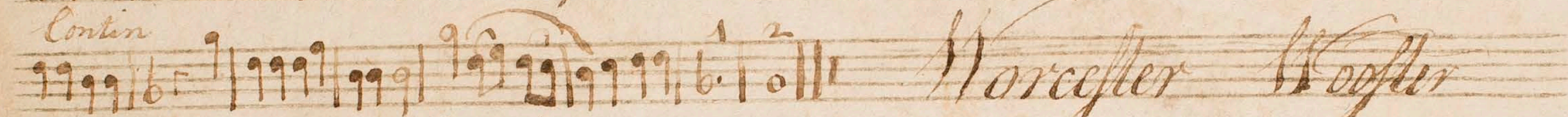


Evening Hymn



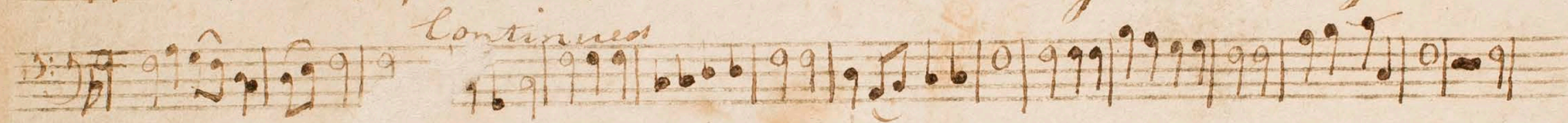
Evening
Hymn

Contin

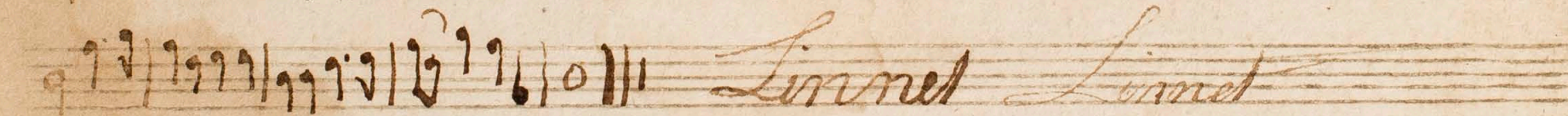
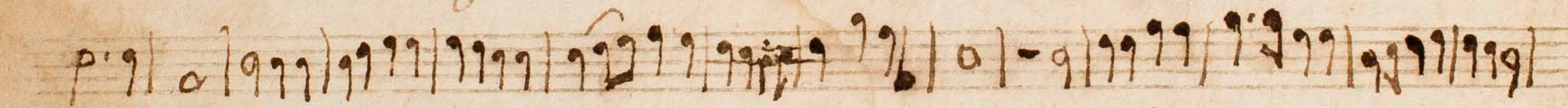


Worcester Wooster

Continued



S.



Linnel Linnel

Symphony

3

Handwritten musical notation on two staves. The first staff contains a series of rhythmic figures and rests. The second staff begins with the word "Continued" and continues the musical notation.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values and rests. The second staff continues the musical notation.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values and rests. The second staff continues the musical notation.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values and rests. The second staff continues the musical notation.

4 *Wilmington* S. S. M. 12

Milton P. M. S.

Rubina S. *Milton* West

Emily S. P. M.

Greenwich L. M.

Continued

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The text 'Wilmington' is written above the first staff, with 'S.' and 'S. M.' written below it. The number '4' is in the top left corner, and '12' is in the top right corner. The second staff begins with a bass clef and a key signature of one sharp. The text 'Milton' is written above the staff, with 'P. M.' and 'S.' written below it. The third staff begins with a treble clef and a key signature of one sharp. The text 'Rubina' is written above the staff, with 'S.' and 'Milton West' written below it. The fourth staff begins with a treble clef and a key signature of one sharp. The text 'Emily' is written above the staff, with 'S.' and 'P. M.' written below it. The fifth staff begins with a treble clef and a key signature of one sharp. The text 'Greenwich' is written above the staff, with 'L. M.' written below it. The sixth staff begins with a treble clef and a key signature of one sharp. The text 'Continued' is written above the staff, with 'S.' written below it. The paper is aged and shows signs of wear, including discoloration and a small tear at the bottom right corner.

Livonia

P. M.

5

Handwritten musical score for 'Livonia'. The piece is in 3/4 time with a key signature of two sharps (F# and C#). It consists of four staves. The first staff begins with a treble clef and a key signature change to one sharp (F#). The second and third staves are marked 'Continued'. The fourth staff is marked 'Dauphin' and 'S. M.' and ends with a double bar line and the number '2'.

Handwritten musical score for 'Mount Lion'. The piece is in 3/4 time with a key signature of one sharp (F#). It consists of four staves. The first staff is marked 'Basso' and 'S.'. The second staff is marked 'S. M.'. The third staff is marked '1' and '2'. The fourth staff is marked 'S.' and ends with a double bar line.

6 The Judgment — Anthem [S. Morgan]

hark sounding — hark the angels
 hear judgment roll
 halle halle Come O... Come quickly hark — come lord come
 men are waiting now redemption long expected
 see in solemn pomp appear all his people once rejected now shall him in the air hark welcome redemption
 halle Now his merit by the harp thro' the dex resound now resplendent shines his nail print every eye shall see the wound
 they who pierced him shall at his appearance wait. At that late hour must be ashamed

preserve him the day
hear the trumpet... Come to judge
hark
Tears Tears
hark
Down to hell: S. dep- de-
depart you cursed
See the souls that earth
despised
hallelu- hallelu- hallelu-
S. Stratford
1 2

Coronty L.M. Coronty

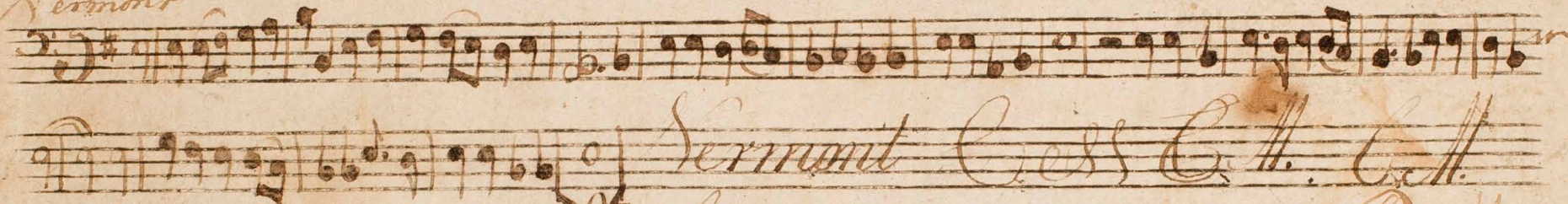
Montgomery

Ces

S.



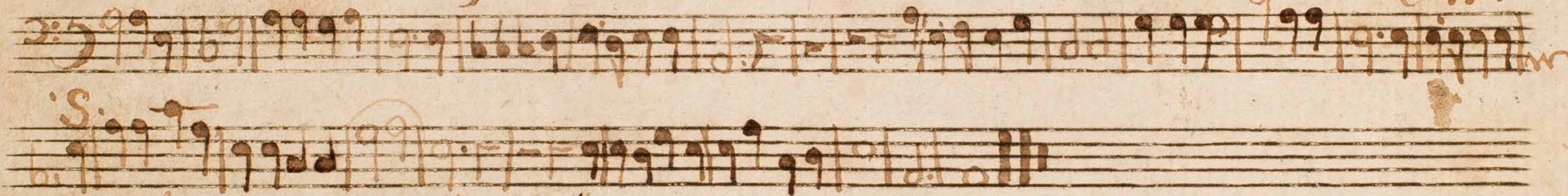
Vermont



Bass

Sunday

S. II.



Jerusalem — A sharp #.



Jerusalem Ces

With

With books or works or healthful
Let our first years be passed
That I may give for every day
Some good account at last

19.

Farewell Anthem

My friends I am going a long & tedious journey never to return I am going a long journey never to return I am going a long

fare you well

God grant

fare - fare - / f-

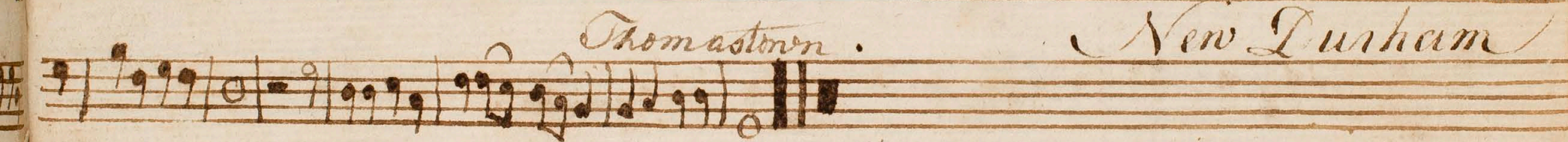
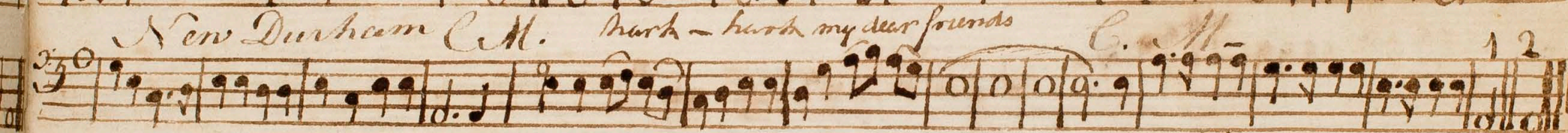
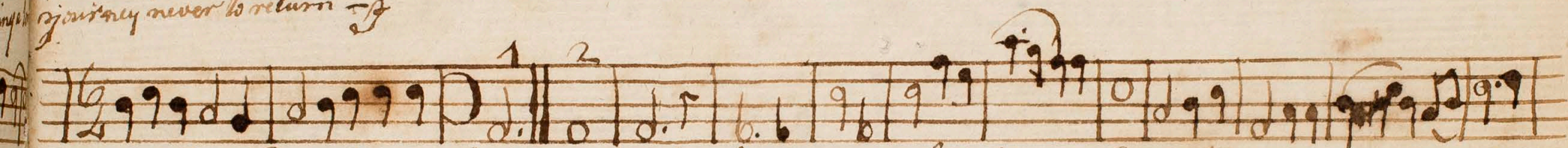
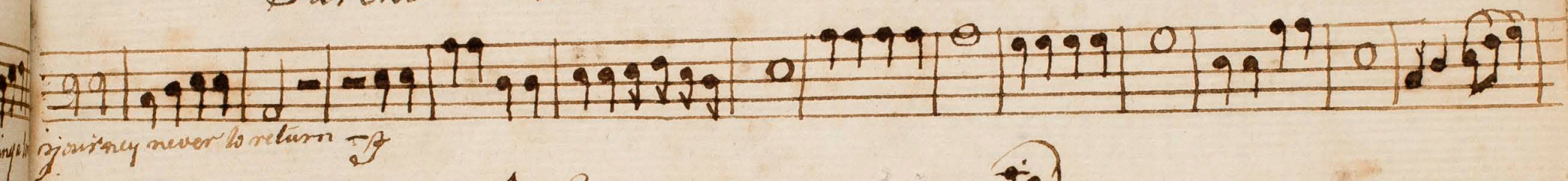
Thomas Town

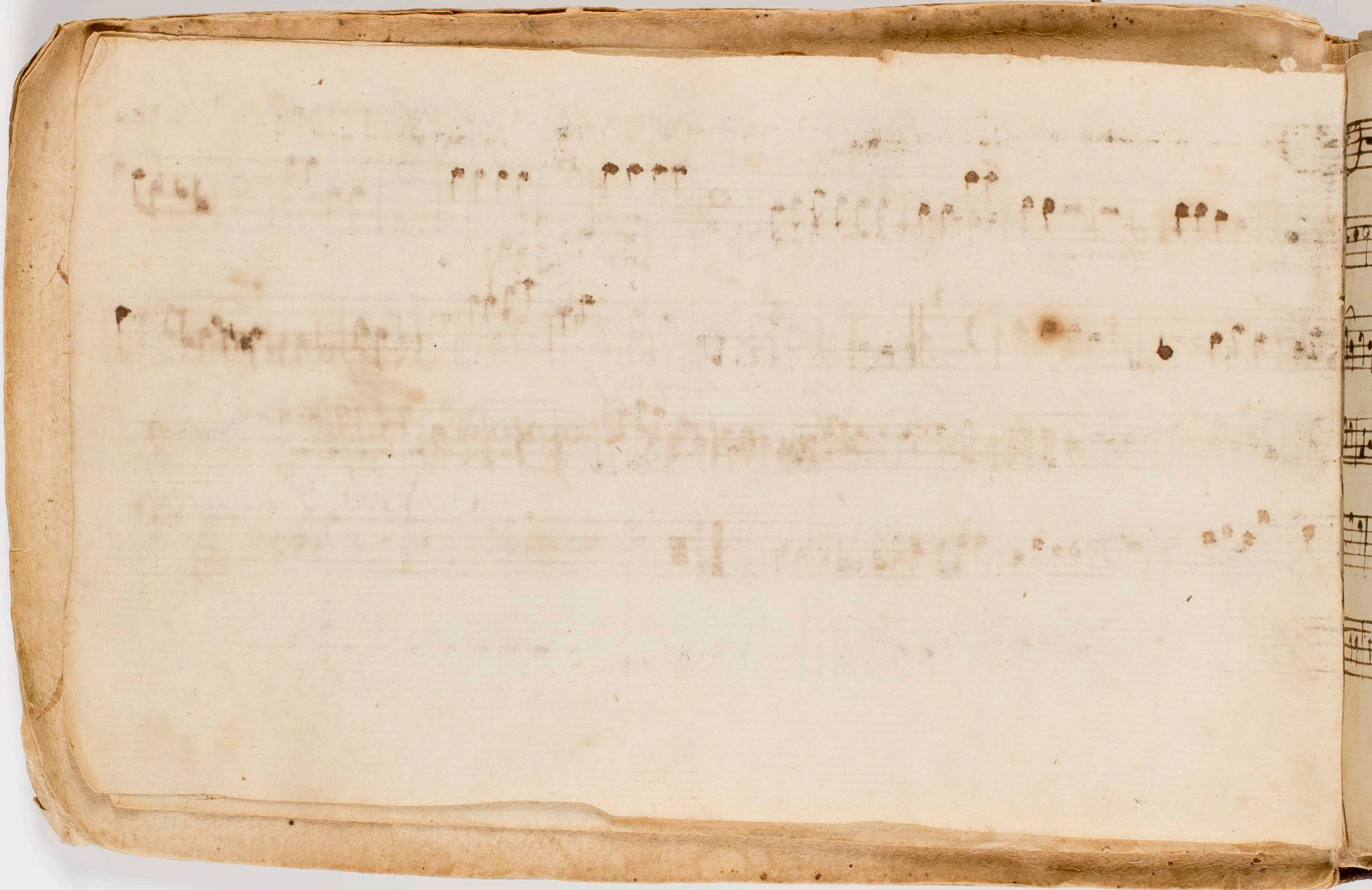
fare - fare - / f-

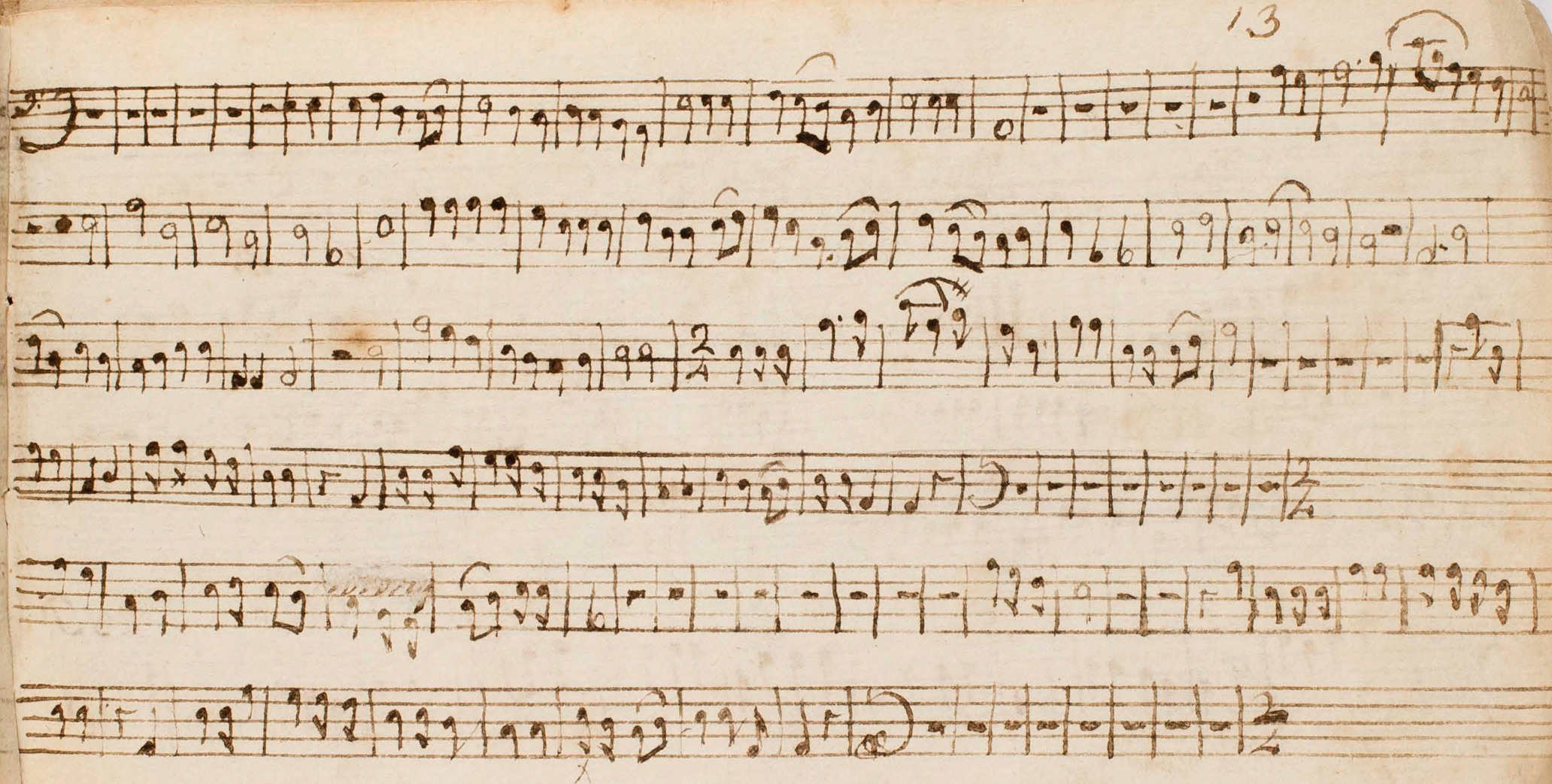
Solemnity L M

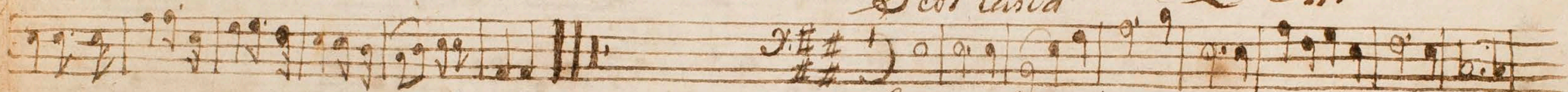
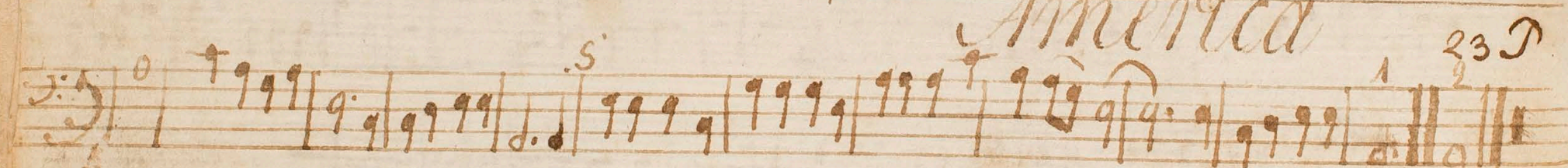
Farewell Anthem Farewell Anthem

11.



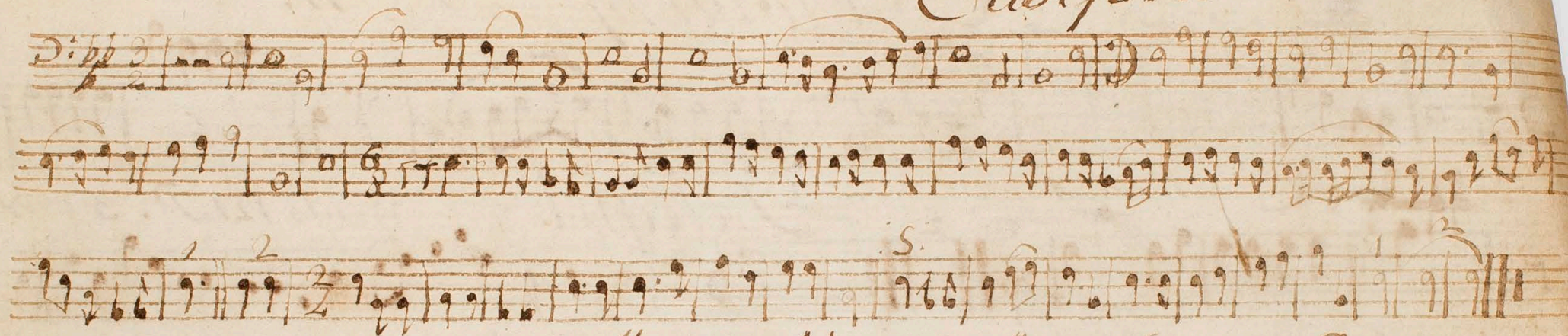




*Scotland**L. M.**Continued**Continued**America**23 D**L. M.*

Eastford

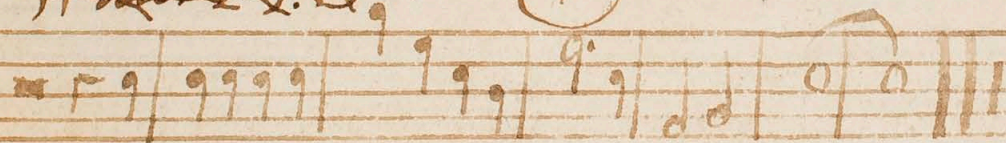
15



Mortality A. Words 49 P. 2 v.

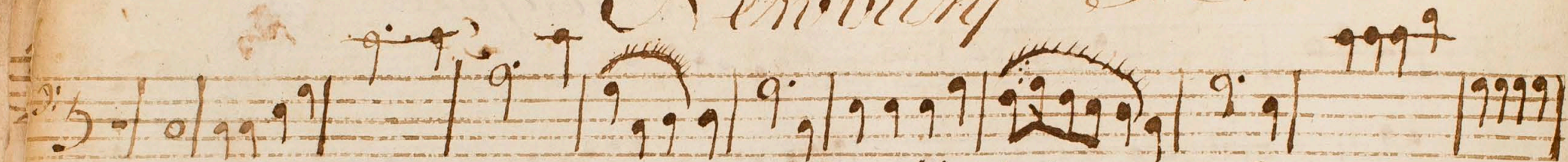


~~Words 22. P.~~ Continued



16

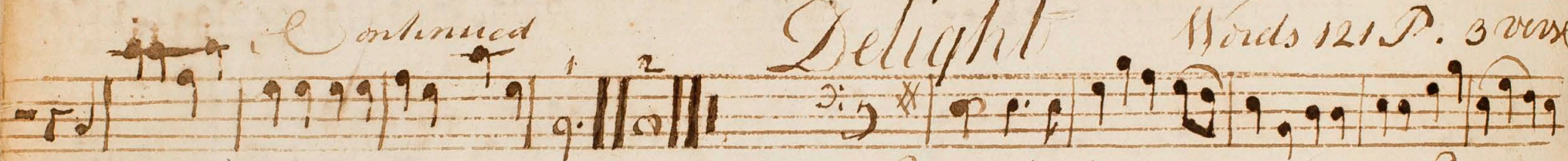
Newburg S. M.



Continued

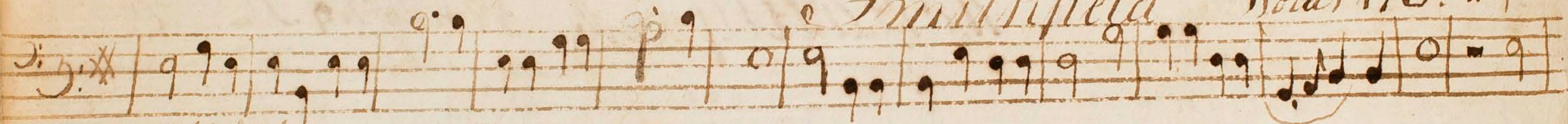
Delight

Words 121 P. 3 verse

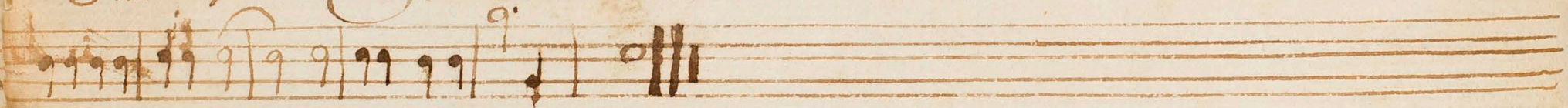


Smithfield

Words 17 P. 4 & 6



Smithfield Continued



N

Newburg & continued

17

Words 95 P. 2 verse

S.

P. M. Delight

L. M.

verse



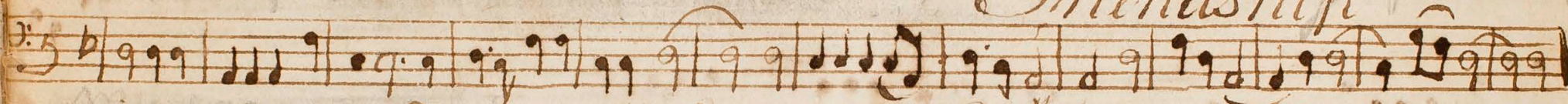
18

Bridon

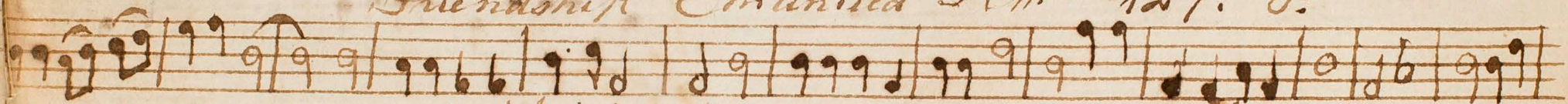
Caroline's Complaint

Caroline's
Complaint

Friendship



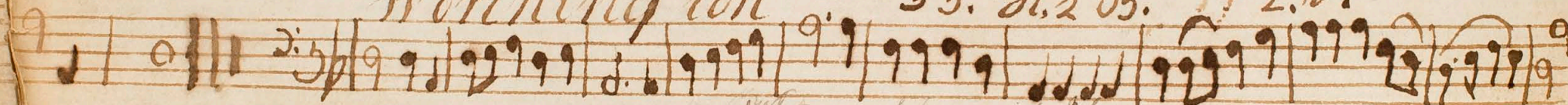
Friendship Continued P. M. 127. P.



Workington

55. H. 2 B.

2. v.



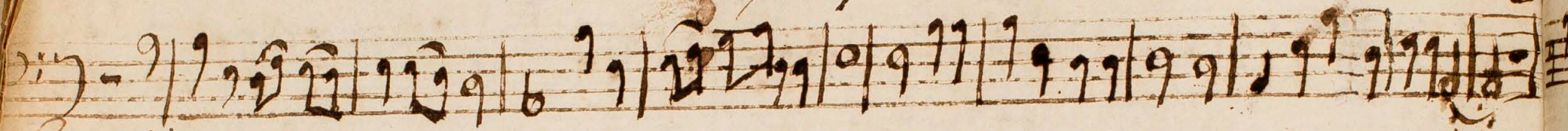
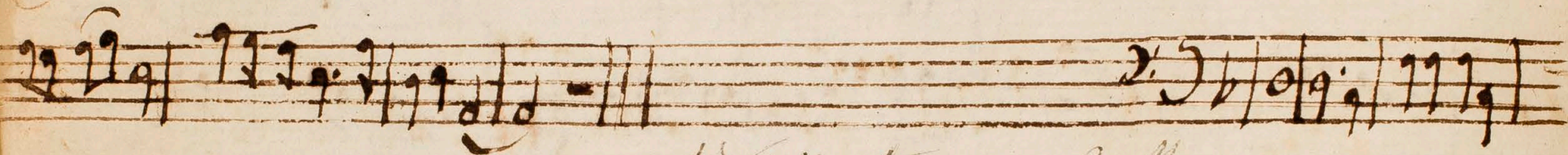
What sorrowful songs do I hear
How slowly along the wail
How solemn they fall on my ear
Since death caught his spirit away

Portland

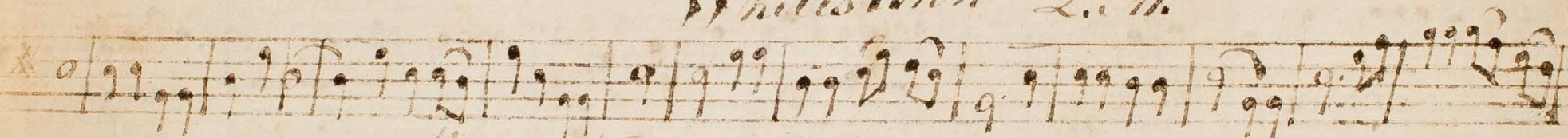
19



Granville L. M.

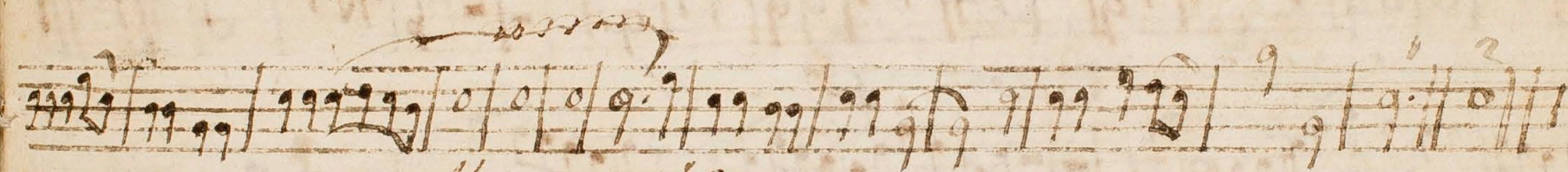
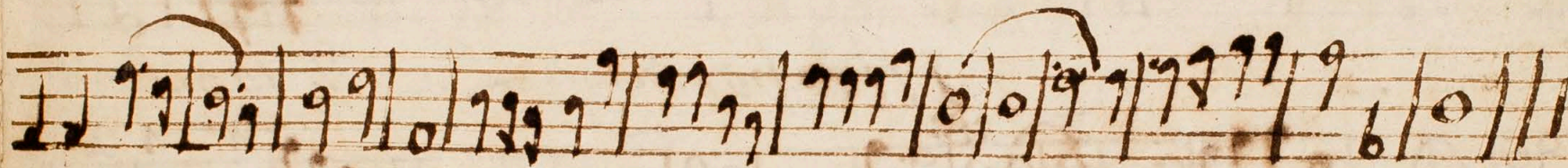
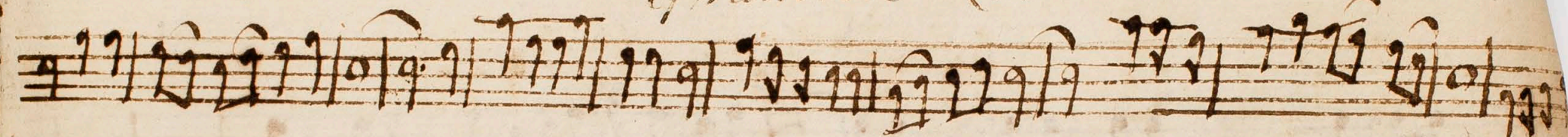
*Continued*

Whitstone L. M.

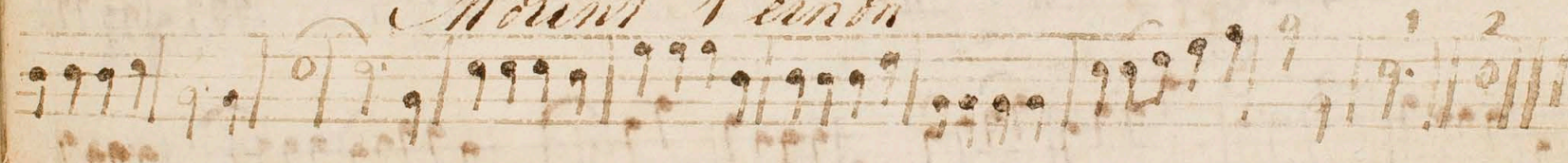
*Mount Vernon*

Granville L.M.

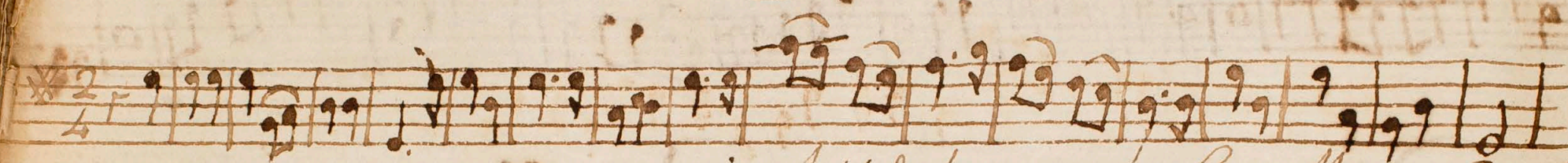
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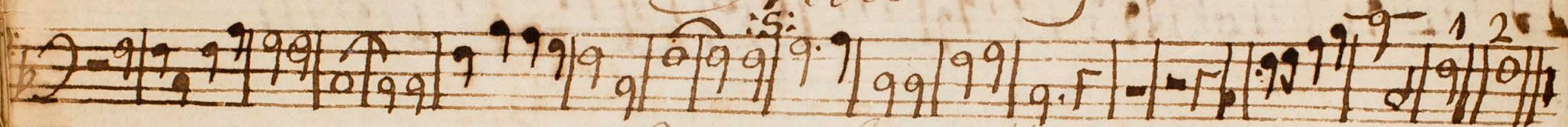
Mount Vernon



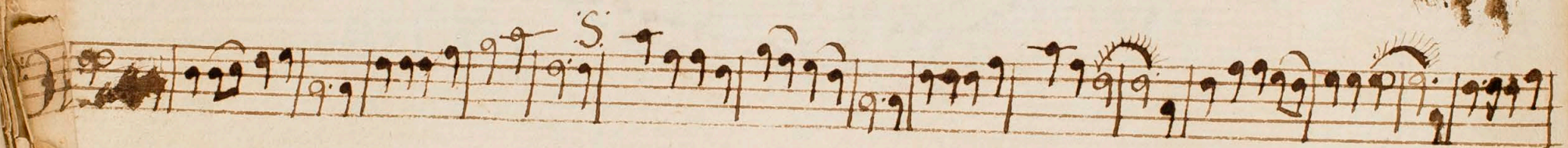
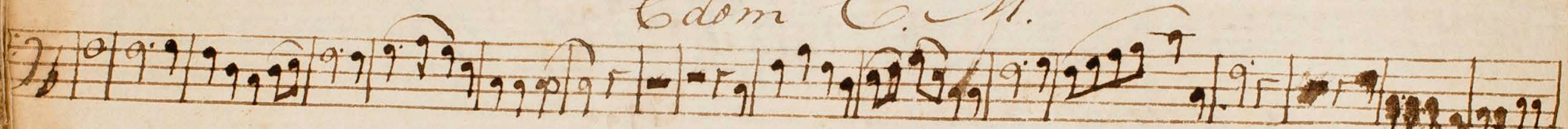
New Hartford



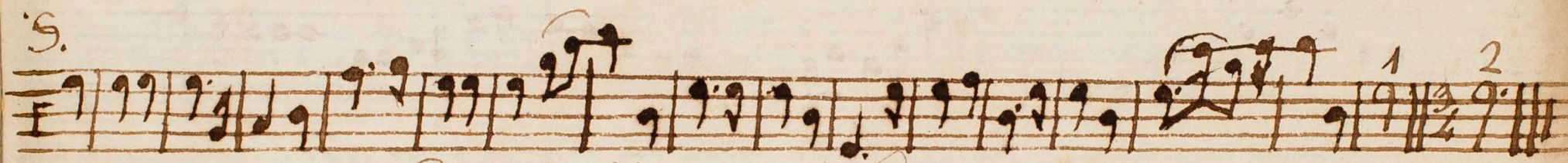
Attleborough L. M. 103. P. 28



Edom C. M.



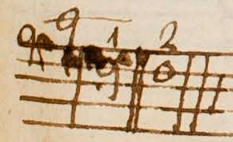
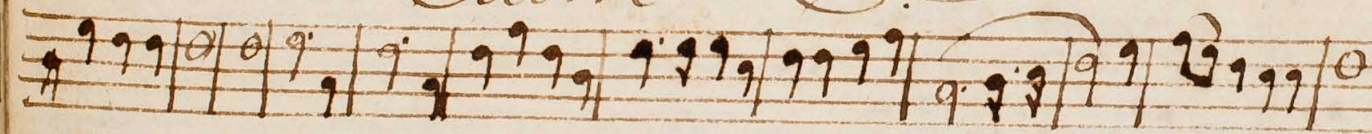
S.



Ridgfield C. H.

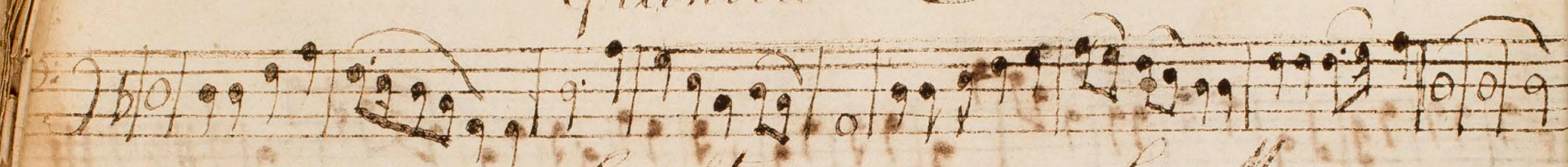


Edom C. H.



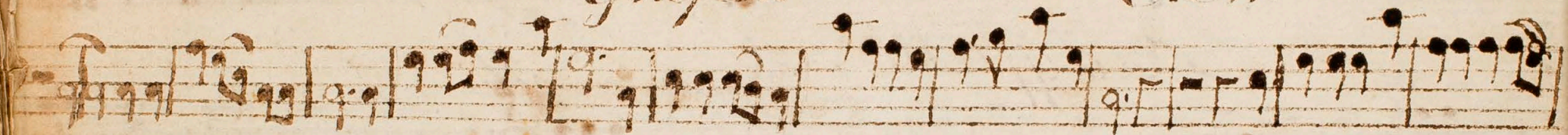
24

Granville C. H.

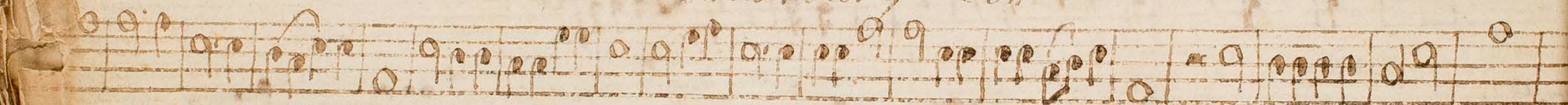


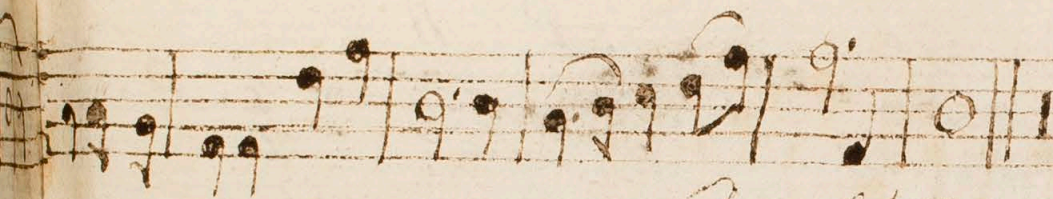
Grafton

C. H.

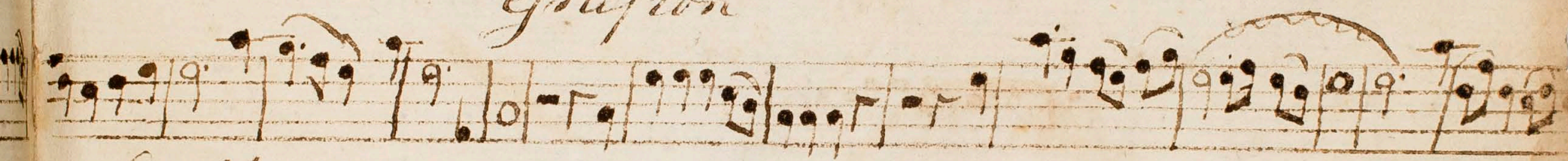


Waterbury C. H.





Goufton



Goufton



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